

Д. ШОСТАКОВИЧ

СЕМЬ  
СТИХОТВОРЕНИЙ

Таланка





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Д. ШОСТАКОВИЧ

Ор. 127

СЕМЬ  
СТИХОТВОРЕНИЙ  
А. БЛОКА

Вокально-инструментальная сюита  
для сопрано, скрипки,  
виолончели и фортепиано

Всесоюзное издательство  
СОВЕТСКИЙ КОМПОЗИТОР  
Москва 1969

*Сюита должна исполняться целиком  
и без перерыва*



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Посвящается Галине Павловне Вишневской

Слова А. БЛОКА

Д. ШОСТАКОВИЧ, оп. 127

# 1. Песня Офелии

Moderato ♩=66

Soprano

Violoncello

*p*

1 *p*

Раз - лу - ча - ясь с де - вой ми - лой, друг, ты

*p*

*cresc.*

клял - ся мне лю - бить!.. У - ез - жа - я в край по - сты - лый,

*cresc.*

*f* *dim.*

клят - ву дан - ну - ю хра - нить!..

*f* *dim.*

*p*

2 *p*

Там, за Да - ни - ей сча - стли. вой, бе - ре - га тво - и во мгле...

*p*

Вал сер - ди - тый, го - вор - ли - вый мо - ет сле - зы на ска - ле...

3 *pp*

Ми - лый во - ин не вер - нет - ся,

*pp*

*tr*

весь о - де - тый в се - ре - бро... В гро - бе тяж - ко вско - лых -

*tr*

*dim.* *pp*

нет - ся бант и чер - но - е пе - ро...

*dim.* *pp*

*morendo*

# 2. Гамаюн, птица вещая

(Картина В. ВАСНЕЦОВА)

**4** Adagio  $\text{♩} = 66$

**Soprano**

*ff*

На гла . дях бес . ко . неч . ных

**Piano**

*ff* *f*

8

вод, за . ка . том в пурпур о . бле . чен . ных,

*mf* *f*

8

*mf* **5** *cresc.*

о . на ве . ща . ет и по . ет, не в си . лах крыл под .

*p* *cresc.*

8

*ff*

...НЯТЬ СМЯ - ТЕН - НЫХ...

8

6 *ff*

Ве - ща - ет

и - го злых та - тар,

ве - ща - ет каз - ней

ряд кро - ва - вых,

и трус,\*) и го - лод,

и по - жар, зло-

-де ев си - лу, ги - бель

\*) Трус — по древнерусски «Землетрясение»

пра Вых...

*ff*

8...

8...

*mf*

Пред - веч - ным

*legato*

*dim.* *mp* *p* *legato*

8...

у - жа - сом объ - ят, прек -

*p* *dim.*

*pp*

- рас - ный лик го - рит лю - бовь - ю,

*p* *dim.* *pp*

8

9

*p*

НО

*p legato*

8

ве - щей прав - до - ю зву - чат ус - та, за -

8

пек - ши - е - ся кро - вью!..

8

The image shows a musical score for a piece titled "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is written for a single melodic line in the right hand and a bass line in the left hand. The time signature is 3/4. The melody is marked with "sf" (sforzando) and "8" (octave) markings. The score is in G major and consists of 8 measures. The melody is a simple, elegant line that moves from G4 to A4, B4, C5, D5, E5, F#5, G5, and then back down to G4. The bass line is a simple accompaniment consisting of a series of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2. The score is written on a single system with a treble and bass staff. The right hand is in treble clef and the left hand is in bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score is from the 1904 edition of the ballet score.

## 3. Мы были вместе...

10 Allegretto  $\text{♩} = 100$ 

Soprano

Violino

*p*

11 *p*

Мы бы-ли вме-сте, пом-ню я...

Ночь вол-но-

First system of the musical score. It consists of two staves. The top staff is a vocal line with lyrics: "ва - лась, скрип - ка пе - ла...". The bottom staff is a piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 3/2. The system ends with a repeat sign.

Second system of the musical score. It consists of two staves. The top staff has a whole rest. The bottom staff continues the piano accompaniment. The system ends with a repeat sign.

Third system of the musical score, starting with a measure number [12] in a box. It consists of two staves. The top staff has lyrics: "Ты в э - ти дни бы - ла мо - я,". The bottom staff has lyrics: "ты с каж - дым ча - сом хо - ро - ше - ла." (partially visible). Dynamic markings include *mp espr.*, *dim.*, and *pp*. The system ends with a repeat sign.

Fourth system of the musical score. It consists of two staves. The top staff has lyrics: "ты с каж - дым ча - сом хо - ро - ше - ла." (partially visible). The bottom staff has lyrics: "ты с каж - дым ча - сом хо - ро - ше - ла." (partially visible). Dynamic markings include *p* and *pp*. The system ends with a repeat sign.

Fifth system of the musical score, starting with a measure number [13] in a box. It consists of two staves. The top staff has a whole rest. The bottom staff continues the piano accompaniment. The system ends with a repeat sign.

Sixth system of the musical score. It consists of two staves. The top staff has a whole rest. The bottom staff continues the piano accompaniment. The system ends with a repeat sign.

*pp*

Сквозь

8

ти - хо - е жур - чань - е струй,

8

14

сквозь тай - ну жен - ствен - ной у -

*pp*

..лыб ..ки ..кус.

41

..там про - сил - ся по - це - луй, ..про -

(*pp*)

си - лись в серд - це зву - ки скрип - ки...

15

*p espr.*

*dim.*

*pp* *p espr.* *pp*

*morendo*

## 4. Город спит

**Largo** ♩=50

**Soprano**

**Violoncello**

**Piano**

*mp espr.*

*p legato*

8-----

17 *p*

Го . род спит, о .

*dim.* *pp*

*pp*

8-----

ку . тан мгло . ю, чуть мер . ца . ют фо . на . ри...

*p espr. dim.*

*pp*

8-----

18

*p*

Там, да - ле - ко, за Не - во - ю, ви - жу

*pp*

8

от - блес - ки за - ри.

*cresc.* *mp espr.*

*cresc* *mp*

8

19

*p*

В э - том даль - нем от - ра - жень - е,

*dim.* *pp*

*pp*

8

20

в э - тих от - блесках ог - ня при - та -

*pp*

8

и - лось пробужденье дней, тос - кли - вых для ме - ня...

8

*rit.*

*cresc. mp espr. dim. pp*

*cresc. mp p*

8

## 5. Буря

[21] Allegro  $\text{♩} = 108$ 

Soprano

Violino

Piano

sul ponticello

*f*

*cresc.*

*cresc.*

8

22 *ff*

О, как бе - зум - но за ок -

*modo ordinario*

*ff*

*ff*

*f*

8

ном ре - вет, бу - шу - ет бу ря

3\*

зла я,

*cresc.*

не - сут - ся ту - чи, льют дождь.

*ff* *f*

8.....

-дем, и ве - тер во - ет, за - ми.

First system of the musical score. It includes a vocal line with lyrics "-ра" and "я!", and a piano accompaniment. The piano part features a descending eighth-note scale in the right hand and a similar pattern in the left hand, with a *cresc.* marking. A dashed line with the number 8 indicates an octave shift.

Second system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a *ff* (fortissimo) dynamic marking. The right hand has a series of eighth notes, and the left hand has a similar pattern. A dashed line with the number 8 indicates an octave shift.

Third system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a series of eighth notes in the right hand and a similar pattern in the left hand. A dashed line with the number 8 indicates an octave shift.

*ff* у жас на

ночь!

*ff*

с 799 к

First system of the musical score. It consists of three staves: a vocal staff (treble clef) and a piano accompaniment (grand staff). The vocal staff has a whole rest at the beginning. The piano accompaniment features a continuous eighth-note melody in the right hand and a bass line in the left hand. A dotted line with the number '8' indicates a repeat or continuation. A handwritten '32' is visible above the piano right hand.

Second system of the musical score, continuing the piano accompaniment from the first system. It features the same eighth-note melody in the right hand and a bass line in the left hand. A dotted line with the number '8' is present at the bottom. A handwritten '32' is visible above the piano right hand.

Third system of the musical score, starting at measure 24. It includes a vocal line with lyrics and a piano accompaniment. The vocal staff begins with a whole rest, followed by the lyrics "В та - ку - ю" under the notes. The piano accompaniment has a melody in the right hand and a bass line in the left hand. The dynamic marking *f espr.* is above the vocal staff, and *mp* is below the piano right hand. A dotted line with the number '8' is at the bottom.

НОЧЬ

мне

жалъ

лю - дей,

ли

шен

ных

*espress.*

кро ва,

25

и со жа

лень е го нит

8...

8.....

прочь — cresc. в объ .

я тья

cresc. cresc.

хо ло да сы

8

*ff*

-po ro!..

*ff cresc.*

*f cresc.*

*fff*

*ff*

First system of the musical score. It consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is a vocal line with a melodic line of eighth notes. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a melodic line of eighth notes and a bass line with a whole note. The dynamic marking *mf* is present. A dotted line with the number 8 is at the bottom.

Second system of the musical score. It consists of three staves. The top staff is a vocal line with a melodic line of eighth notes. The middle staff is a vocal line with a melodic line of eighth notes. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a melodic line of eighth notes and a bass line with a whole note. The dynamic marking *dim.* is present. A dotted line with the number 8 is at the bottom.

Third system of the musical score, starting with measure 26. It consists of three staves. The top staff is a vocal line with a melodic line of eighth notes. The middle staff is a vocal line with a melodic line of eighth notes. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a melodic line of eighth notes and a bass line with a whole note. The dynamic marking *p* is present. A dotted line with the number 8 is at the bottom.

Бо . ротъ . ся с мра . ком и дож . дем,

*pp* *p*

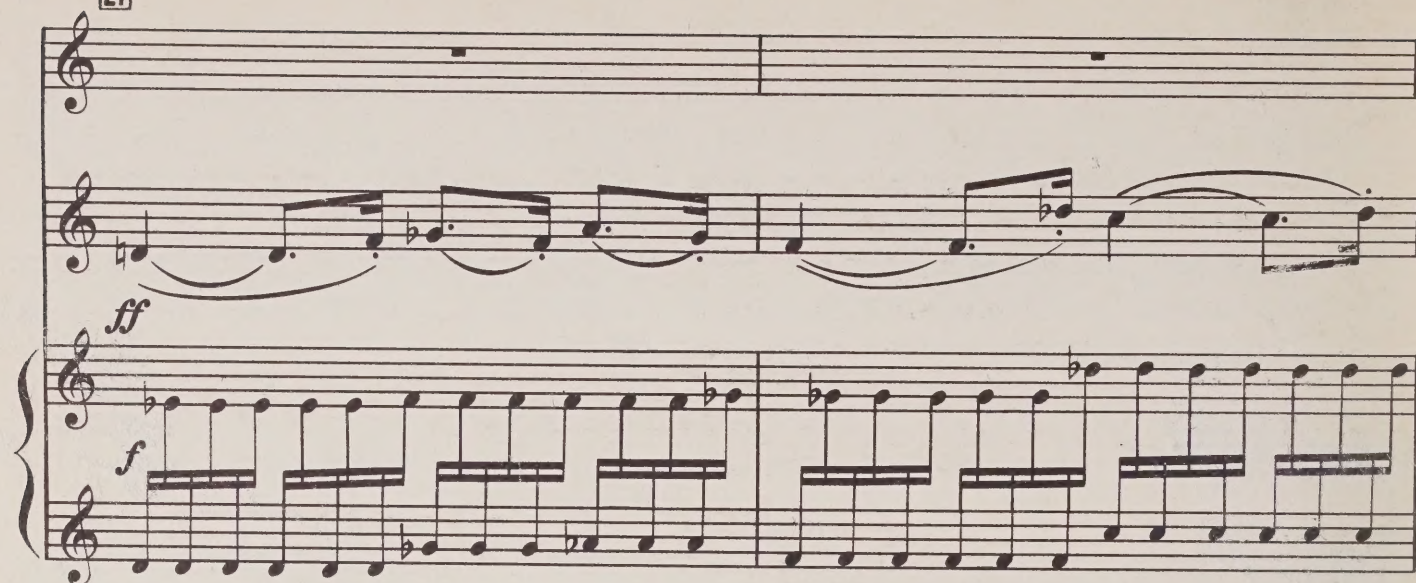
стра- даль-цев у- часть раз- де-

*pp* *p*

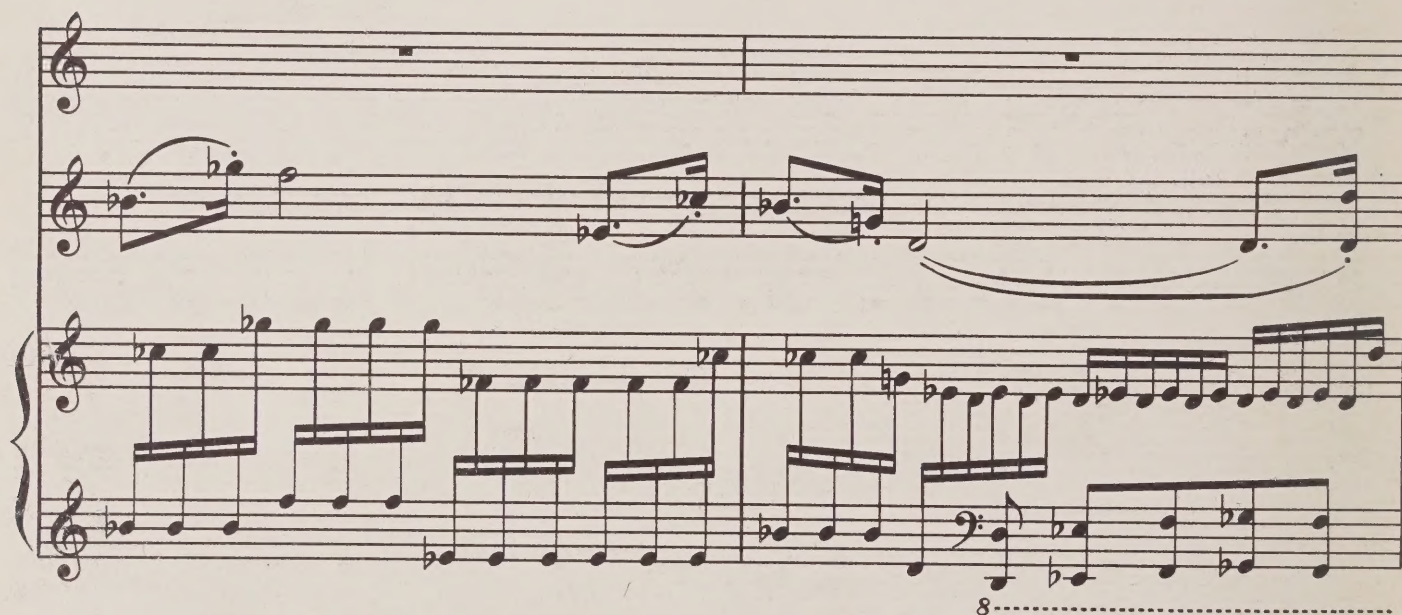
- ля - я...

*p* *pp* *morendo*

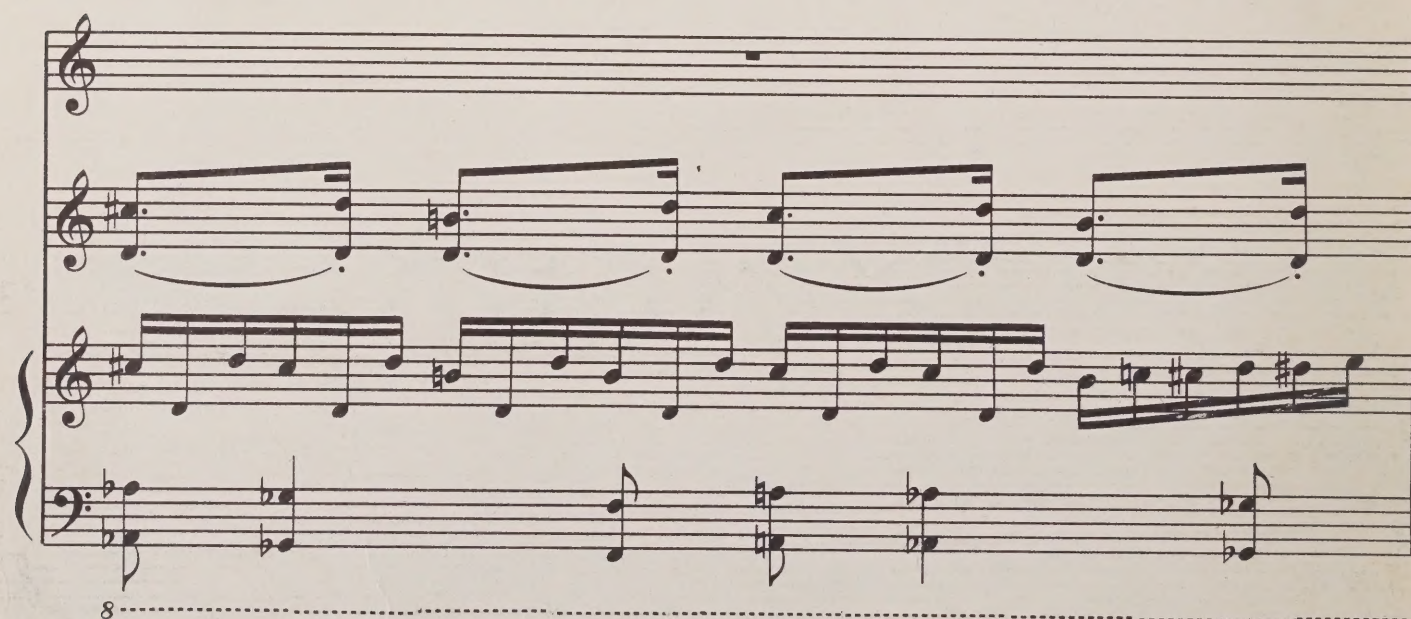
*cresc.*



The first system of musical notation consists of five staves. The top staff is a single treble clef staff with a whole rest. The second staff is a single treble clef staff with a melodic line in D minor, featuring eighth and sixteenth notes with slurs. The third and fourth staves are a grand staff (treble and bass clefs) with a piano introduction marked *ff* and *f*. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand.



The second system of musical notation consists of five staves. The top staff is a single treble clef staff with a whole rest. The second staff is a single treble clef staff with a melodic line in D minor, featuring eighth and sixteenth notes with slurs. The third and fourth staves are a grand staff (treble and bass clefs) with a piano introduction marked *ff* and *f*. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. A dotted line with the number 8 is at the bottom right.



The third system of musical notation consists of five staves. The top staff is a single treble clef staff with a whole rest. The second staff is a single treble clef staff with a melodic line in D minor, featuring eighth and sixteenth notes with slurs. The third and fourth staves are a grand staff (treble and bass clefs) with a piano introduction marked *ff* and *f*. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. A dotted line with the number 8 is at the bottom left.

28 *ff*

О, как безумно за ок.

*ff*

*f*

8

ном бушует ветер, изны.

*f*

ва я!

*f*

8

First system of the musical score. It features a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth notes and a crescendo marking. The bass staff contains a harmonic line with eighth notes and a crescendo marking. A dotted line with the number 8 is positioned above the treble staff and below the bass staff.

Second system of the musical score. It features a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth notes and a dotted line with the number 8 above it. The bass staff contains a harmonic line with eighth notes and a dotted line with the number 8 below it. The system includes fortissimo (ff) markings and a triplet of eighth notes in both staves.

Third system of the musical score. It features a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth notes and a dotted line with the number 8 above it. The bass staff contains a harmonic line with eighth notes and a dotted line with the number 8 below it. The system includes fortissimo (ff) markings and a piano (pp) marking. The text "V-cello con sord." is written below the treble staff. The system concludes with a double bar line and the word "attacca".

# 6. Тайные знаки

29 **Largo** ♩=72

Soprano

Violino

V-Cello

(con sord.)

(pp)

30 **pp**

Раз - го - ра - ют - ся

тай - ны - е зна - ки на глу - хой, не - про - буд - ной сте -

. не. Зо - ло - ты - е и крас - ны - е ма - ки

31

на - до мной тя - го - те - ют во сне.

con sord.

*p*

*pp*

32

*pp*

У - кры - ва - юсь в ноч - ны - е пе - ще - ры

и не пом - ню су - ро - вых чу - дес. На за - ре —

го - лу - бы - е хи - ме - ры смот - рят в зер - ка - ле

33  
яр - ких не - бес. У - бе - га - ю в про - шед - ши - е

*pp*

ми - ги, за - кры - ва - ю от стра - ха гла - за, на ли - стах хо - ло -

34  
де - ю щей кни - ги — зо - ло - та - я де - вичь - я ко -

*cresc.*

*ff* *rit. molto*

ca.

*f cresc.* *ff* *dim.*

*f cresc.* *ff* *dim.*

35 *a tempo* *mf* *dim.* *p*

На - до мной не - бо - свод у - же ни - зок,

*p* *dim.*

*p* *dim.*

*pp* *pp*

чер - ный сон тя - го - те - ет в гру - ди.

*pp*

36 *f espr.* *dimin.* *p*

Мой ко - нец пред - на - чер - тан - ный бли - зок,

*mf espr.* *dimin.* *p dimin.*

*mf espr.* *dimin.*

*pp* rit. 37 a tempo

и вой - на, и по - жар — впе - ре - ди...

*pp* *pp*

*pp*

*pp*

*attacca*

## 7. Музыка

**38** Largo  $\text{♩} = 96$

Soprano

Violino

V-cello

Piano

*pp*

*pp legato*

8.....

**39** *pp*

В но - чи, ко - гда у - снет тре - во - га

8.....

и го . род скро . ет . ся во мгле,

8.....

40 *espr. maestoso*  
*p*

о, сколь . ко му - зы - ки у бо - га, ка - ки - е

8.....

41

зву - ки на зем - ле!

*poco espr.*

*poco espr.*

8.....

8.....

42 *p*

Что бу . ря жиз . ни, ес . ли ро . зы тво . и цве .

*pp*

*pp*

8

43

- тут мне и го . рят! Что че . ло . ве . че .

8

ски . е сле . зы, ко . гда ру . мя . нит . ся за . кат!

8.....

44

*ff* *f*

*ff* *f*

*ff* *espr.*

*f*

8.....

45

*p tenuto*

При-ми,вла.

8 .....

*cresc.*

ды-чи-ца все-лен-ной, сквозь кровь, сквозь му-ки, сквозь гро-ба

*senza sord.*

*p*

*cresc.*

*ff* *espr.*

*senza sord.*

*p*

*cresc.*

*ff* *espr.*

*p*

*cresc.*

*f*

8 .....

пос - лед - ней стра - сти ку - бок пен -

*legato*

8

*dim.* *rit. molto* *p* *a tempo*

- ный от не - до - стой - но - го ра - ба.

*dim.* *p*

*dim.* *p*

*dim.* *rit. molto* *p* *a tempo*

8

46

con sord. 8

*pp*

con sord.

*pp*

*espr.*

*pp*

8

8

*p espr.*

*p espr.*

8

47

Musical score for measures 47-54. The score is written for four staves: Treble, Violin, Viola, and Piano. The key signature is B-flat major (two flats). The time signature is 12/8. The first staff (Treble) contains whole rests. The Violin staff features a melodic line with slurs and ties, ending with a fermata. The Viola staff has a melodic line with slurs and ties, marked with *solo* and *espr. tenuto*. The Piano part consists of a bass line with slurs and ties. A repeat sign is present at the end of the system. A dotted line with the number 8 indicates a continuation.

Musical score for measures 55-62. The score is written for four staves: Treble, Violin, Viola, and Piano. The key signature is B-flat major (two flats). The time signature is 12/8. The first staff (Treble) contains whole rests. The Violin staff features a melodic line with slurs and ties, marked with *dim.* and *pp*. The Viola staff has a melodic line with slurs and ties. The Piano part consists of a bass line with slurs and ties. A dotted line with the number 8 indicates a continuation.

48

Measures 47 and 48 of a musical score. The score is written for a piano and voice. The piano part consists of two staves (treble and bass clef). The voice part is written on a single staff (treble clef). The key signature has one flat (B-flat). The time signature is 4/4. The piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand, with a crescendo leading to a *pp* (pianissimo) dynamic. The voice part features a series of eighth notes, with a crescendo leading to a *pp* (pianissimo) dynamic. The score ends with a double bar line and a repeat sign.

Measures 49 and 50 of a musical score. The score is written for a piano and voice. The piano part consists of two staves (treble and bass clef). The voice part is written on a single staff (treble clef). The key signature has one flat (B-flat). The time signature is 4/4. The piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand, with a crescendo leading to a *morendo* (diminuendo) dynamic. The voice part features a series of eighth notes, with a crescendo leading to a *morendo* (diminuendo) dynamic. The score ends with a double bar line and a repeat sign.

## СОДЕРЖАНИЕ

|                                  |    |
|----------------------------------|----|
| 1. Песня Офелии . . . . .        | 3  |
| 2. Гамаюн, птица вещая . . . . . | 5  |
| 3. Мы были вместе . . . . .      | 11 |
| 4. Город спит . . . . .          | 15 |
| 5. Буря . . . . .                | 18 |
| 6. Тайные знаки . . . . .        | 33 |
| 7. Музыка . . . . .              | 38 |

Индекс 9—3—2

### ДМИТРИЙ ДМИТРИЕВИЧ ШОСТАКОВИЧ СЕМЬ СТИХОТВОРЕНИЙ А. БЛОКА

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Подписано к печати 10/III-69 г. А 02642. Формат бумаги 60×90<sup>1</sup>/<sub>8</sub>. Печ. л. 8,5.  
Уч.-изд. л. 8,5. Тираж 800 экз. Изд. № 799. БЗ № 35, 1968 г. Зак. 1553. Цена 85 к.  
Бумага № 1

Всесоюзное издательство «Советский композитор», Москва,  
набережная Мориса Тореза, 30

Московская типография № 17 Главполиграфпрома Комитета по печати  
при Совете Министров СССР, ул. Щипок, 18



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**Избранные произведения башкирских композиторов.** Для голоса с фортепиано

**Избранные романсы советских композиторов.** Для высокого голоса с фортепиано

**Избранные романсы советских композиторов.** Для среднего и низкого голоса с фортепиано

**Исмагилов З.** Отрывки из оперы «Шаура». Для пения с фортепиано

**Корганов Т.** Пять стихотворений С. Шипачева. Для высокого голоса с фортепиано

**Крейн Ю.** «Времена года». Вокальный цикл для голоса с фортепиано

**Левитин Ю.** «Мелодии». Цикл песен для высокого голоса с фортепиано

**Луппов А.** «Песни возрождения». Вокальный цикл для баритона с фортепиано

**Мазаев А.** Песни на стихи эвенских поэтов. Для голоса с фортепиано

**Мансурян Т.** Три романа на стихи Гарсиа Лорки. Для среднего голоса в сопровождении фортепиано

**Меликов А.** Четыре романа на стихи Назыма Хикмета. Для высокого голоса с фортепиано

**Нечаев В.** «О доблестях, о подвигах, о славе». Цикл романсов на стихи советских поэтов. Для голоса с фортепиано

**Новые еврейские песни.** Для голоса в сопровождении фортепиано. Под общей редакцией Д. Шостаковича

**Пащенко А.** Избранные романсы и песни. Для голоса с фортепиано

**Пирумов А.** «Эй, человек!» Вокальный цикл на стихи Р. Гамзатова. Для голоса с фортепиано

**Рожавская Ю.** Песни-картинки. Для голоса с фортепиано

**Романсы современных зарубежных композиторов.** Для голоса с фортепиано

**Салиман-Владимиров Д.** Якутские народные песни. В обработке для голоса с фортепиано

**Солодухо Я.** «Дорогой счастья». Три романа на стихи Карима Мустая. Для баритона с фортепиано

**Сорокин К.** Песни народов Скандинавии. Обработка для голоса с фортепиано

**Флярковский А.** Романсы на стихи советских поэтов. Для голоса с фортепиано

**Хачатурян А.** «Сад мой любимый...» Вокализ. Для сопрано в сопровождении фортепиано

**Хирбю Г.** «Я верю в тебя». Три романа для сопрано с фортепиано

**Худoley И.** Русские северные песни. Обработка для высокого голоса с фортепиано

**Шнапер Б.** «Поэзия». Цикл вокальных миниатюр на стихи русских и современных зарубежных поэтов. Для среднего голоса и фортепиано

**Щедрин Р.** Песня и частушки Варвары. Страдания из оперы «Не только любовь». Для голоса с фортепиано

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ИЗДАТЕЛЬСТВО • СОВЕТСКИЙ КОМПОЗИТОР •  
МОСКВА

**Violino**

M  
1613  
.3  
S558  
op. 127

VIOLINO

1. Песня Офелии—tacet

2. Гамаюн, птица вещая—tacet

Картина В. Васнецова

3. Мы были вместе



10 Allegretto ♩=100

*p*

*mp* *espr.* *dim.*

*pp* *p*

*pp*

Violino score page 3, measures 13-15. The score is written for Violino in G major (one sharp) and 2/4 time. The key signature is G major (one sharp). The tempo is marked 'Allegretto'. The score consists of 15 measures. Measure 13 is marked with a box containing the number 13. Measure 14 is marked with a box containing the number 14. Measure 15 is marked with a box containing the number 15. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue ink are present above several measures, including '3 1', '4 3 2 1-1', and '3 3 4'. The score ends with a double bar line and a repeat sign.

13

8

3 1

8

14

4 3 2 1-1

3 3 4

(pp)

2

15

*p espr.*

*dim.*

*pp*

*p espr.*

*pp*

*morendo*

Violino

4. Город спит—tacet

5. Буря

21 Allegro  $\text{♩} = 108$

sul ponticello

22 modo ordinario

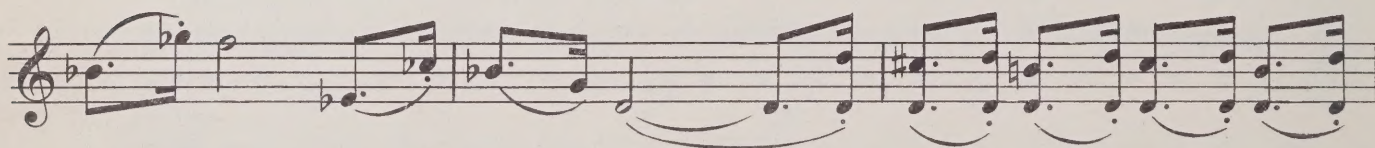
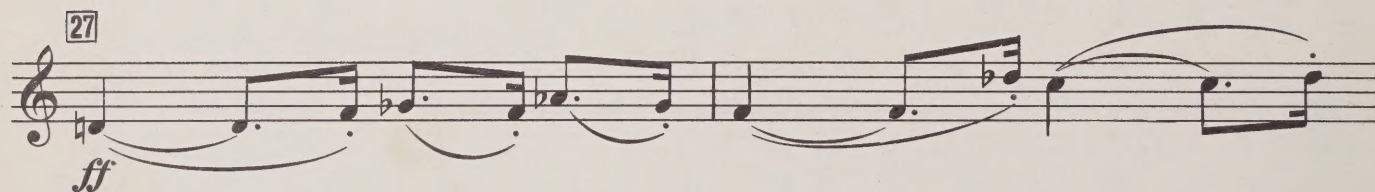
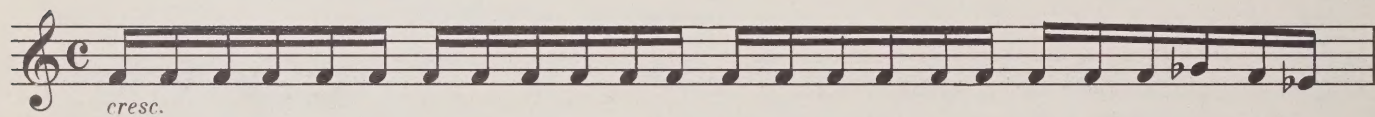
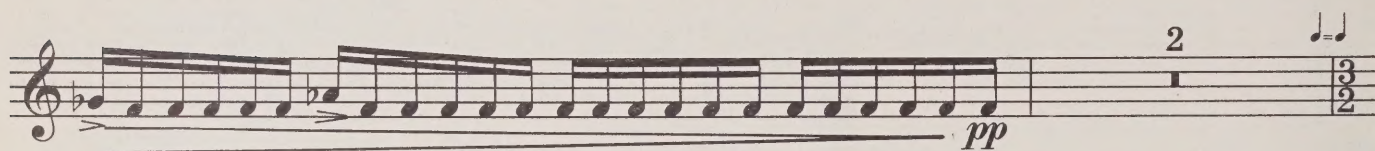
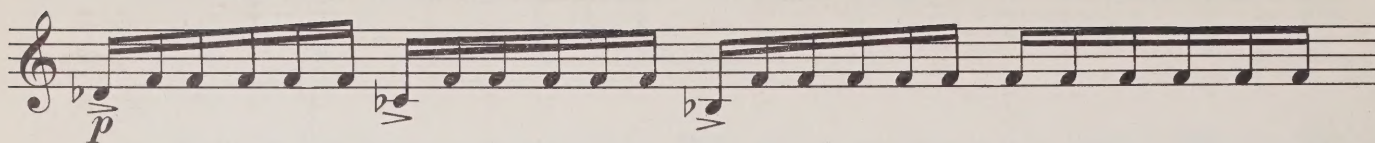
23 8-

Violino

Handwritten annotations and performance markings on the musical score:

- Staff 1:** No specific markings.
- Staff 2:** No specific markings.
- Staff 3:**
  - Boxed measure number **25**.
  - Handwritten *espr.* below the staff.
  - Handwritten *P* below the staff.
  - Handwritten fingerings: *2 2 3 4 3 3* and *2-2*.
- Staff 4:**
  - Handwritten *1 2 3* above the staff.
  - Handwritten *3 2 1* above the staff.
  - Handwritten *1-1* below the staff.
  - Handwritten *2-1-1 3 3 2* below the staff.
- Staff 5:**
  - Handwritten *3 2 1* above the staff.
  - Handwritten *1-1* below the staff.
- Staff 6:**
  - Handwritten *cresc.* below the staff.
- Staff 7:**
  - Handwritten *8* above the staff.
- Staff 8:**
  - Handwritten *8* above the staff.
  - Handwritten *ff cresc.* below the staff.
- Staff 9:**
  - Handwritten *8* above the staff.
- Staff 10:**
  - Handwritten *8* above the staff.
  - Handwritten *fff* below the staff.
- Staff 11:**
  - Handwritten *p* below the staff.
- Staff 12:**
  - Boxed measure number **26**.
  - Handwritten *2* above the staff.
  - Handwritten *p* below the staff.

## Violino



28

*ff*

1 1 2 1-1

2

3

*cresc.*

8

8

*ff*

8

*attacca*

## 6. Тайные знаки

29 Largo  $\text{♩} = 72$

30

2 4 16

3/4 6/8 3/4

## Violino

31 con sord

*p*

*pp* 32

33

34

*cresc.*

*ritenuto molto*

*f* *cresc.* *ff* *dim.* 35 a tempo

*p* *dim.* *pp*

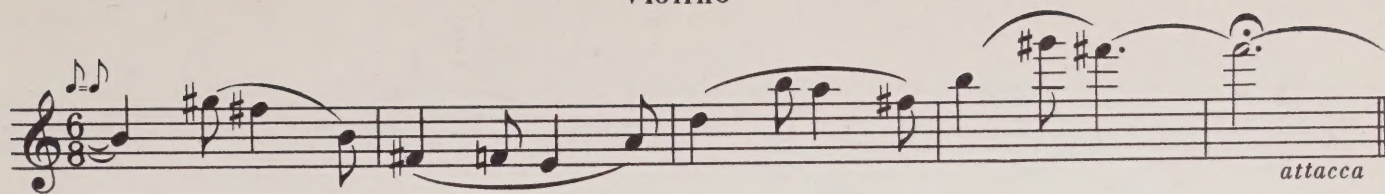
36

*mf* *espr.* *dim.*

*ritenuto* 37 a tempo

*P* *dim.* *pp*

*pp*



## 7. Музыка

Largo  $\text{♩} = 84$ 

38

(F#)

*pp*

39

40

41

*poco espr.*

42

*pp*

43

44

*ff**f*

45

1

## Violino

senza sord

*p* *cresc.* *espr.* *ff* *rit. molto*

*a tempo* *dim.* *p*

46 2

con sord.

*pp* *p espr.*

47

*dim.* *pp*

48

*morendo*

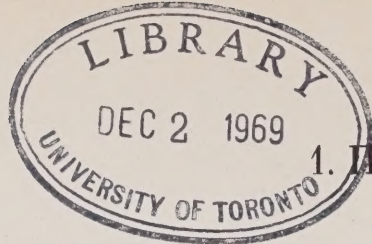
This is a page of a musical score for Violino, page 10. The score is written in treble clef and consists of 12 staves. The music begins with a dynamic of *p* (piano) and a tempo marking of *senza sord* (without mutes). The first staff contains a series of eighth notes with accents, followed by a crescendo (*cresc.*) and a fortissimo (*ff*) section with expressive (*espr.*) markings. The second staff continues with a *rit. molto* (ritardando molto) section. The third staff marks the beginning of a new section with *a tempo* and *dim.* (diminuendo) markings, ending with a *p* dynamic. The fourth staff is marked with a box containing the number 46 and a second ending bracket labeled 2. The fifth staff introduces *con sord.* (with mutes) and a *pp* (pianissimo) dynamic. The sixth staff continues with *p espr.* (piano, expressive). The seventh staff is marked with a box containing the number 47. The eighth staff continues with a *dim.* (diminuendo) marking. The ninth staff is marked with a box containing the number 48 and a *pp* dynamic. The tenth staff continues with a *dim.* marking. The eleventh staff continues with a *dim.* marking. The twelfth staff ends with a *morendo* (morendo) marking.





**Violoncello**

M.  
1613  
13  
S558  
op. 127



## VIOLONCELLO

## 1. Песня Офелии

Д. ШОСТАКОВИЧ, op. 127

Moderato  $\text{♩} = 66$ 

*p*

**1**

*p*

*cresc*

*f*

*dim.*

*p*

**2**

*p*

**3**

*pp*

*mp*

*dim.*

*pp*

*morendo*

## 2. Гамаюн, птица вещая—tacet

Картина В. Васнецова

## 3. Мы были вместе—tacet

## 4. Город спит

16 Largo  $\text{♩} = 50$

*mp espr.*

17

*dim.* *pp*

18

*pp*

*cresc.* *mp espr.*

19

*dim.* *pp*

20

*pp*

*cresc.*

*mp espr.* *dim.* *pp*

## 5. Буря

Allegro  $\text{♩} = 108$

21 5 22 8 23 5 24 5 25 10 26 6

1 1 27 5 28 5 *con sord.*

*pp* *attacca*

## 6. Тайные знаки

29 Largo  $\text{♩} = 72$

(*pp*)

30

31

32 2 4 15 33

*pp*

34

*rit. molto* *cresc.* *f cresc.*

*ff* *dim.* *a tempo* *p* *dim.* *pp*

36 *mf espr.* *dim.* *rit.* *pp*

1 37 a tempo 1

*pp* *pp*

*attacca*

## 7. Музыка

38 Largo  $\text{♩} = 84$  39

*pp*

40

41 *poco espr.*

42 *pp*

43

44 *ff* *f*

45 1

## Violoncello

senza sord

*p*

*f* *espress*

rit. molto

dim.

a tempo

*p*

con sord

*pp*

*p* *espress*

46 1

47 solo

*espress. ten.* 2

48 *pp*

morendo



